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BULLETIN OF THE ART INSTITUTE OF CHICAGO

impression can be obtained; when a proof is pulled the ink is drawn off the plate and the copper can be used for a new picture. Mr. Dahlgreen's exhibition will close on the last of the month. Block prints and wood engravings by American artists will then be shown. Gustave Baumann is assembling this collection, in which about twenty-two artists will be represented, among them Arthur Dow, Ethel Mars, Rudolph Ruzicka, Elisabeth Colwell, J. Olsson Nordfeldt, Helen Hyde and William C. Dwiggins. Artists who have been working in Provincetown will exhibit about thirty blocks made in

the picturesque Cape Cod country. Color engravings will be represented in part by a series made in and about New York by Mr. Ruzicka. The wood engraver works on end wood, boxwood having the necessary closeness of grain to bring out the beauty of line work. The block print is done on side wood as on a board, cherry wood being the most suitable. In working on the block a knife or hollow tool is used and the color is applied with a brush. This exhibition lasts from February 1 to February 15. Announcement of ensuing print exhibitions will be made in the February BULLETIN.

PAST EXHIBITIONS

THE exhibition of American oil paintings and sculpture, which has proved of more than usual interest to the public, will close January 2.

This will be the last of the installations of November 16, 1915, to be removed. The exhibition of small bronzes, which was shown in the room adjoining the Hutchinson gallery of Old Masters, ended December 3 and the assemblage of old silver, November 30.

It has been the custom for the last two

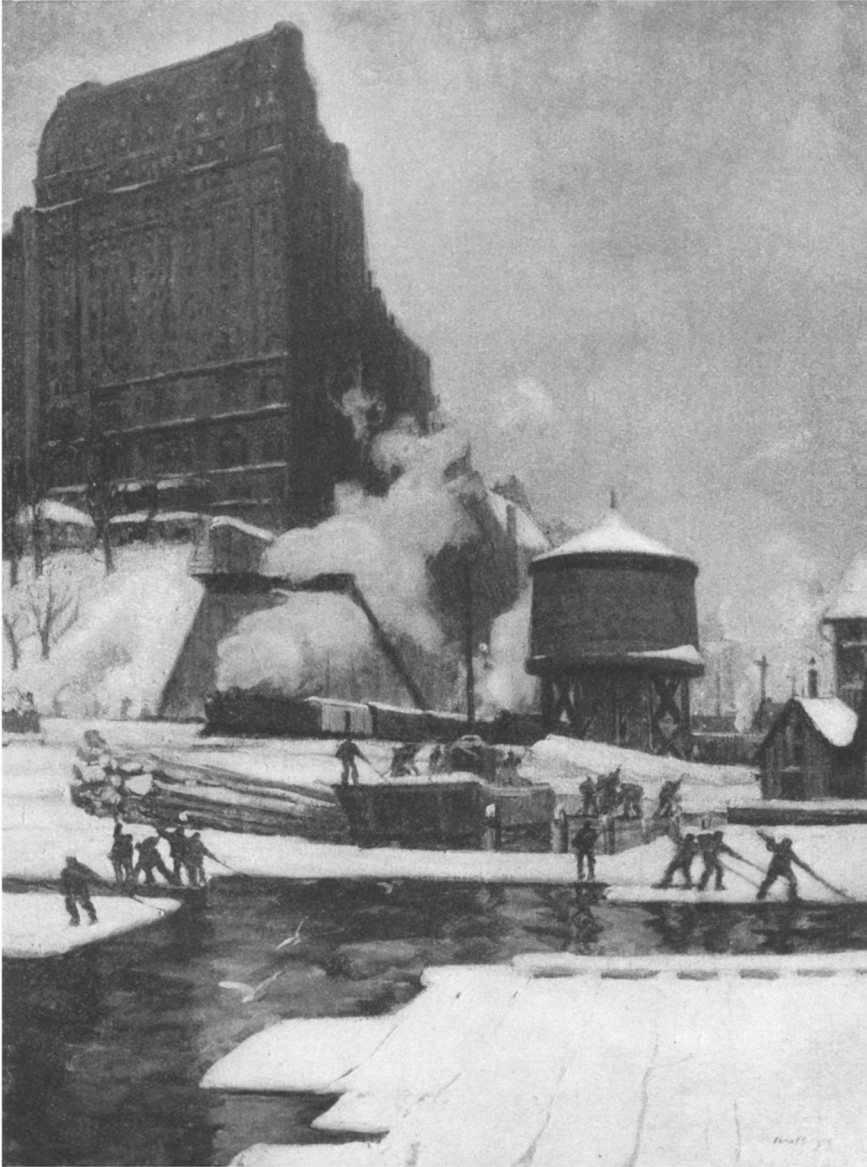
seasons to make a selection from the annual exhibition of the Atlan Ceramic Art Club to fill a case in the north corridor on the first floor of the museum. This representative exhibit has remained in each instance throughout the year. The display opened this season as usual on the same date as the exhibition of American art and closed December 6. The case for the coming year contains twenty-nine pieces which have been selected from among the best examples in the exhibition.

FRIENDS OF AMERICAN ART

IN 1910 a number of trustees and close friends of the Art Institute in examining the pictures owned by the Art Institute found that, although European artists were well represented, but few examples of American art were contained in the collections. This condition led to the formation of the society of Friends of American Art which has

now been in existence over five years.

The plan of this organization was to secure as many of our public spirited citizens as possible who would become Friends of American Art and show their interest for a period of five years by contributing annually \$200.00 each. One hundred and sixty-two members joined this organization in 1910, and, during



THE NORTH RIVER FRONT—BY LEON KROLL
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1915

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the five years just past, contributions have amounted to \$146,275.00.

This money has been expended in the purchase of paintings, sculpture and etchings by American artists. It has been the intention of the society to secure the best examples obtainable from the best artists of this country.

Encouraged by the success of its first five years' term of activity, the association is now seeking to enlist the interest of new members as well as to obtain renewals of the initial pledges from its earlier membership. It desires to emphasize the fact that it is not an exclusive body but that everyone interested in the encouragement of American art wishing to become a member is cordially invited to join. The trustees of the Art Institute also extend their sincere appreciation to the Friends of American Art and earnestly solicit their continued coöperation.

It is to the credit of this city that the first concerted effort for the advancement of the fine arts originated here in this organization under the expressive title, Friends of American Art. Since the institution of this association, the Albright

Gallery of Buffalo has launched a society similar in name, Friends of the Albright Gallery. Quite recently, too, a New York organization has formed itself into a society of Friends of Young Sculptors. Indeed, there are at present some half dozen associations of like character in different parts of the country.

Prior to the existence of the Chicago organization, the collection of works by American artists was in no way worthy of the Art Institute. This collection, through the generous policy of the Friends of American Art, has been enriched to the extent of now being fairly representative. The continued support of the society will insure one of the best such collections in the country.

The most recent gifts, bought from the exhibition just closed, are as follows: "Portrait of young lady" by Randall Davey; "Elvira" by Katharine Dudley; "Kentucky mountaineer" by James R. Hopkins; "Autumn" by Wilson H. Irvine; "North River front" by Leon Kroll; "Sunlight" by Richard Miller; "A holiday" by Edward H. Potthast; "Snowfall in the wood" by Everett L. Warner.

ART AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

INSPIRING as was the exposition in its entirety last year at San Francisco, the Palace of Fine Arts was the noblest feature of the grounds. Both on account of its beautiful building and of the collections therein contained, this structure proved to be the most popular exhibit.

That the department of Fine Arts has decided to continue its notable display until May 1, 1916, is a welcome an-

nouncement from the exposition authorities. The splendid building with its distinguished contents will afford a profitable rendezvous for the winter tourist. Besides, it will serve as an impetus for the founding of a permanent art collection on the Pacific coast.

Heretofore, there have been small collections of art scattered among the various cities of the coast. Now, through the nucleus of \$200,000.00 worth of art